

Generated on 2016-12-05 01:32 GMT / http://hdl.handle.net/2027/mdp.39015006960804  
 Public Domain / http://www.hathitrust.org/access\_use#pd



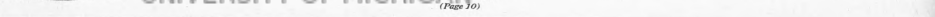
NUMBER THREE



NUMBER FOUR



NUMBER FIVE



NUMBER SIX  
(Page 10)

# THE NEW PAVLOVA GAVOTTE

Together With the Original Prize-Winning Music Upon Which it is Based

**NUMBER ONE** shows Mademoiselle Pavlova and her partner taking the first step in the gavotte. The dance starts with the partners supporting the weight of their bodies on their left feet, with their right legs extended before them, the toes depressed and elevated several inches from the floor. Each dancer inclines the weight of the body to the right, the lady's left arm extending over the right of her partner, so that each is holding the other's hands, with the arms crisscross.

**NUMBER TWO** the partners are shown as they are completing the first forward step of the gavotte. As they take a short step, each on the right foot, and when the foot of each dancer rests flat on the floor, there should be a very slight dip with the right knee. Each dancer inclines slightly to the right, as shown, permitting the left leg to drag behind, the point of the toe being on the floor.

**NUMBER THREE** shows the completion of the first figure in the gavotte. From the positions shown in Number Two each dancer makes a still further dip with the right knee, and carries the left leg forward and in a straight line, so that the toe may rest on the floor. As the count is completed both dancers turn to their left, and move forward in steps that are a repetition of those shown in Numbers One and Two.

**UPON** the conclusion of the repetition (executed to the left) of the steps shown in Numbers One and Two the dancers come to the poses shown in Number Four, the lady

**I AM** glad indeed to present through *The Ladies' Home Journal* this new gavotte created by me abroad last summer. It must be danced with as much buoyancy as possible in  $\frac{2}{4}$  time. In these pictures I am dancing with M. Ivan Clustine, formerly master of the ballet of the Paris Grand Opera and latterly in charge of the Imperial Ballets of St. Petersburg and Moscow. I am

bringing her left instep to the right heel and at the same time resting on her toes. The gentleman brings his right instep to the left heel, keeping his feet flat on the floor. The position of the hands and arms and the erect postures of the bodies, as may be seen, are important.

**THE** dancers now swing into the positions shown in Number Five. The lady turns to her left and slides the left foot backward along the floor for about six inches. With the turn of the body the right foot is necessarily drawn, but the toe should be kept on the floor. As the lady turns, the gentleman also swings to his right on the ball of his left foot, carrying the right foot to the position shown. As the dancers execute their half-face the positions of the hands and arms adjust themselves.

**NUMBER SIX** shows the beginning of the forward-back-and-forward chassé balance. Each dancer now takes a forward step of about six inches on the right foot, dragging the left along the floor. As the partners step forward the lady's hands are raised in the positions shown.

**IN THIS** photograph (Number Seven) the dancers now step backward from the positions shown in the preceding photograph, each using the left foot, on which the weight of the body is maintained. As they take these backward steps each drops the other's left hand, and, swinging the body a trifle to the left, assumes the position shown. This is the second or backward, movement in the forward-back-and-forward chassé.



NUMBER FOURTEEN

NUMBER THIRTEEN

# THE THIRD OF A NEW SERIES OF SOCIAL DANCES BY MADEMOISELLE ANNA PAVLOVA

Photographs by Elwin Neame, London. Copyright by Max Rabinoff

particularly pleased, too, with the music which was composed by Mr. Philip Jacoby, upon which the gavotte is based, and which is presented in this number of *The Journal*, together with the pictorial instruction in the dance itself.

*Anna Pavlova*

**NUMBER EIGHT** shows the completion of the forward-back-and-forward chassé balance. The dancers take a step forward of about six inches, each on the right foot and being careful in the final flourish to keep a slight distance between them. There should be a marked bend at the waistline, the left foot and leg trailing behind, the point of the toe resting on the floor, with as much ease of manner as possible.

**NUMBER NINE** shows the beginning of the third figure in the Pavlova Gavotte. After the final chassé balance, four times repeated, the partners come into a closed position, as shown in the photograph, each maintaining the balance of the body on a single foot; the gentleman

using his right foot and carrying the left foot forward, the lady using her left foot and carrying her right backward and clear of the floor.

**ON THE** completion of the steps shown in Number Nine the dancers now swing back into the position shown in Number Ten, the lady supporting her body on her right foot, carrying her left forward, with the knee slightly bent, and the gentleman supporting his weight on his left leg, carrying the right leg back, with the knee slightly bent.

**THE** dancers now take three steps—the gentleman moving forward first on the right foot, then on the left, then on the right; the lady moving backward, first on her left foot, followed by a step on the right, and finally

on the left; the entire movement being executed into the closed position (Number Eleven).

**NUMBER TWELVE** shows the first position of the double balance step. Releasing the lady the gentleman takes her right hand in his left, and, stepping backward, transfers his weight from left leg to right, bending the toe of his left foot, the lady swinging on her right foot and pointing the toe of her left.

**HERE** (Number Thirteen) is shown the second position of the double balance step. The first movements, shown in the previous photograph, require the lady to support her weight on her right foot, bending her left toe, and the gentleman to do likewise, the dancers being on their right feet. They now swing to their left and face each other. The lady, lifting her left foot, places it, after a half turn, flat on the floor, and advances her right foot, pointing the toe. The gentleman swings to his left, supporting the body with the left foot and pointing the toe of the right. He lowers the lady's left arm with his right.

**THE** gentleman now steps back (in Number Fourteen), transferring the weight of his body to his right foot, at the same time turning slightly to his left. As he does this the lady carries her right foot backward and makes a quarter turn to her right. As she does so the gentleman releases his partner's right hand, and, taking her left hand in his left, places his right arm about her hip at the waistline. In this position the dancers are now prepared to recommence the gavotte.



NUMBER EIGHT

NUMBER NINE

NUMBER TEN



NUMBER ELEVEN

# THE PAVLOVA GAVOTTE

The Prize-Winning Music for Mademoiselle Anna Pavlova's New Dance  
By Philip Jacoby

THE composer of this gavotte, Philip Jacoby, was awarded a prize of \$500 by Mademoiselle Anna Pavlova, in a recent contest open to American composers. Mr. Jacoby is a California business man, but since the age of fourteen, when in honor of his mother's birthday he composed his first piece, he has cultivated for his own pleasure his talent for composition. Among his other compositions are musical settings for Longfellow's "The Rainy Day," Whittier's "Angel of Patience" and Elizabeth Barrett Browning's "Sonnet Number Forty-Three."

Musical score for "The Pavlova Gavotte" by Philip Jacoby. The score is in 3/4 time and consists of ten systems of music. The first system is marked "Moderato" and "mf". The second system is marked "p". The third system is marked "f". The fourth system is marked "fz". The fifth system is marked "p". The sixth system is marked "p". The seventh system is marked "ritard." and "p". The eighth system is marked "f". The ninth system is marked "f". The tenth system is marked "fz". The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

Copyright, 1911, by Philip Jacoby

UNIVERSITY OF MICHIGAN

(Page 12)

Original from  
UNIVERSITY OF MICHIGAN